

Vol'fenzon, Sergei Iakov-
levich

Legkie P'esy, violin
& piano,
Legkie P'esy

С. ВОЛЬФЕНЗОН

ЛЕГКИЕ
ПЬЕСЫ

для скрипки
с фортепиано



ИЗДАТЕЛЬСТВО „МУЗЫКА“
Ленинградское отделение 1976



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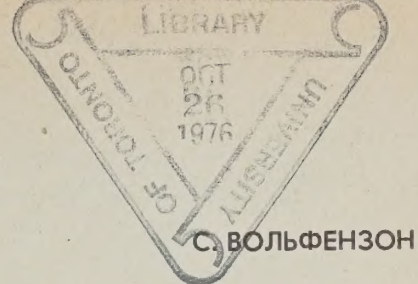
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ЛЕГКИЕ ПЬЕСЫ

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ИДЕМ В ПОХОД

Vivo

VIOLINO

PIANO

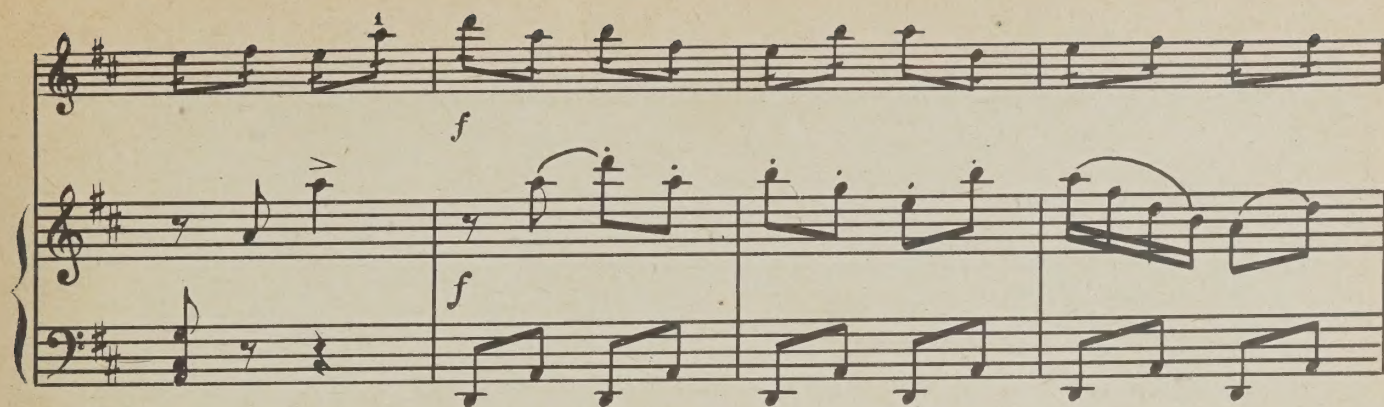
mf

p

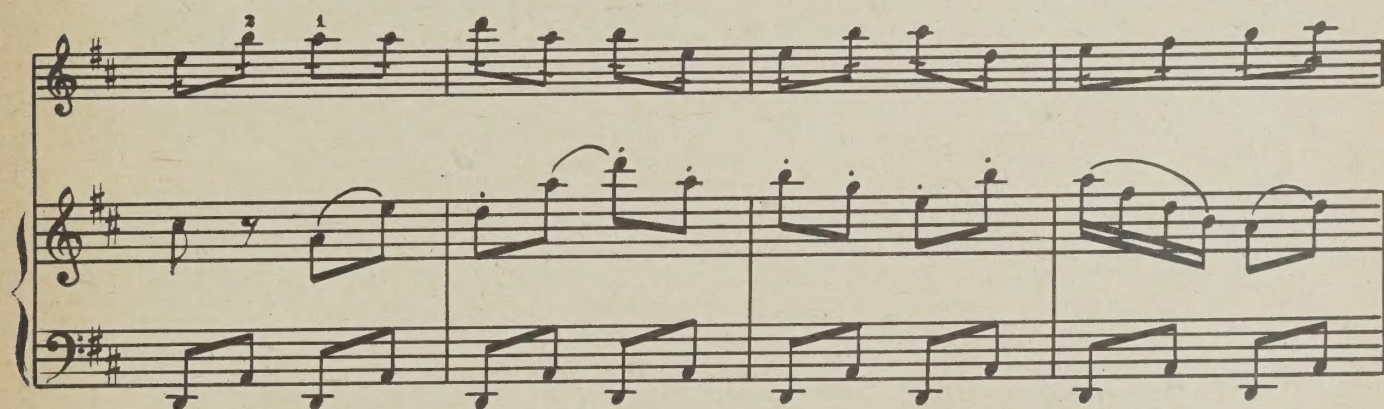
cresc.

The musical score is for a piece titled 'Идем в поход' (We are marching) from a collection of 'Легкие пьесы' (Easy pieces) for violin and piano. The tempo is marked 'Vivo'. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three systems. The first system shows the beginning of the piece, with the piano part starting with a mezzo-forte (*mf*) dynamic. The second system continues the melody and accompaniment, with the piano part marked piano (*p*). The third system shows the final measures, with the piano part marked *cresc.* (crescendo). The violin part consists of a simple, rhythmic melody, while the piano part provides a steady accompaniment with chords and single notes.

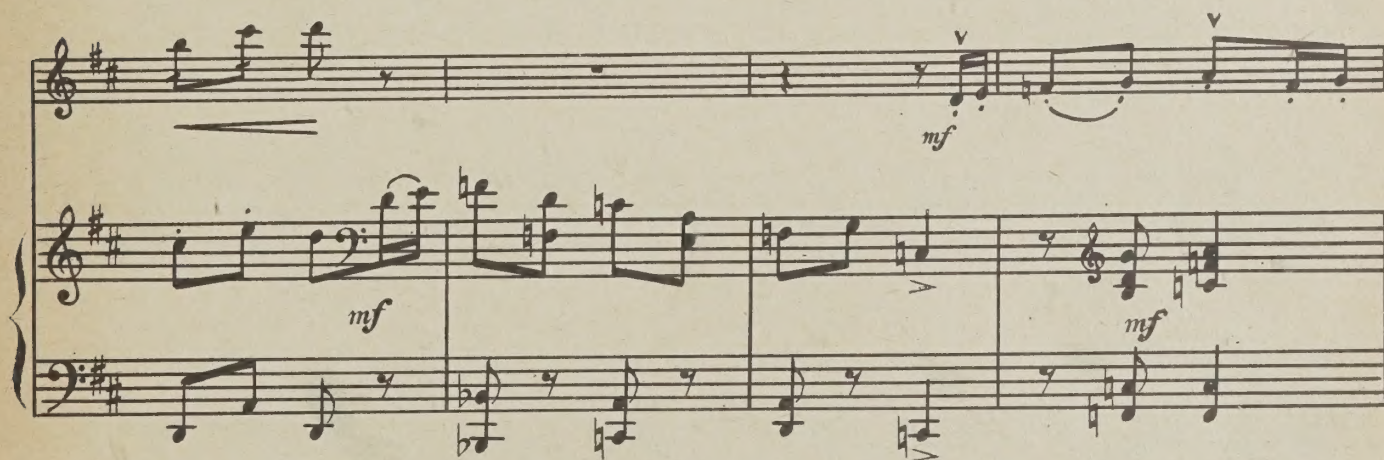
This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#). The piece begins with a *mf* (mezzo-forte) dynamic marking and a *p* (piano) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*. The piece concludes with a *cresc.* (crescendo) marking.



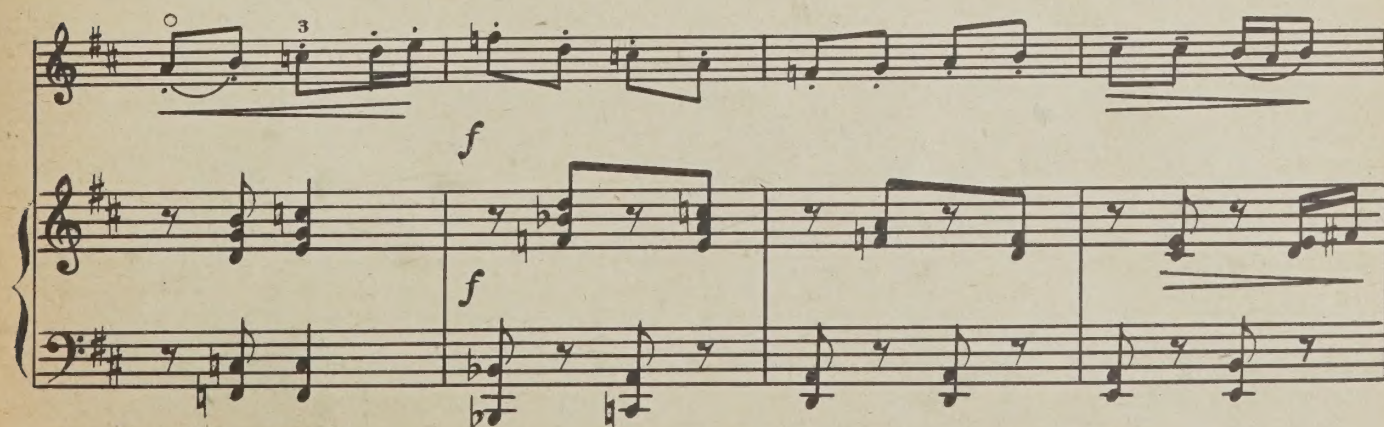
First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are a grand staff in bass clef with the same key signature. The music begins with a forte (*f*) dynamic. The first measure of the top staff has a first finger fingering (1) above the final note. The first measure of the bottom staff has an accent (>) above the first note. The system contains four measures.



Second system of musical notation. The top staff continues the melodic line with a second finger fingering (2) above the first measure. The bottom two staves continue the accompaniment. The system contains four measures.



Third system of musical notation. The top staff features a fermata over the first measure and a mezzo-forte (*mf*) dynamic marking in the third measure. The bottom two staves continue the accompaniment. The system contains four measures.



Fourth system of musical notation. The top staff begins with a fermata over the first measure, followed by a triplet of eighth notes in the second measure, and a forte (*f*) dynamic marking in the third measure. The bottom two staves continue the accompaniment. The system contains four measures.

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a whole rest and a half note G4, followed by a quarter rest and a half note A4, then a quarter rest and a half note B4, and finally a quarter note G4. The bottom staff is a piano accompaniment in treble and bass clefs. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *mf* is present in both staves.

Second system of musical notation. The top staff continues the melodic line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff continues the piano accompaniment with a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *f* is present in both staves.

Third system of musical notation. The top staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The dynamic marking *p* is present in the top staff, and *cresc.* is present in the bottom staff. The text "Sul. D" is written above the top staff.

rit. ¹ à tempo *f*

f

f

pizz.

8-11

ЗОЛОТОЙ КЛЕН

Andante

p

p

p

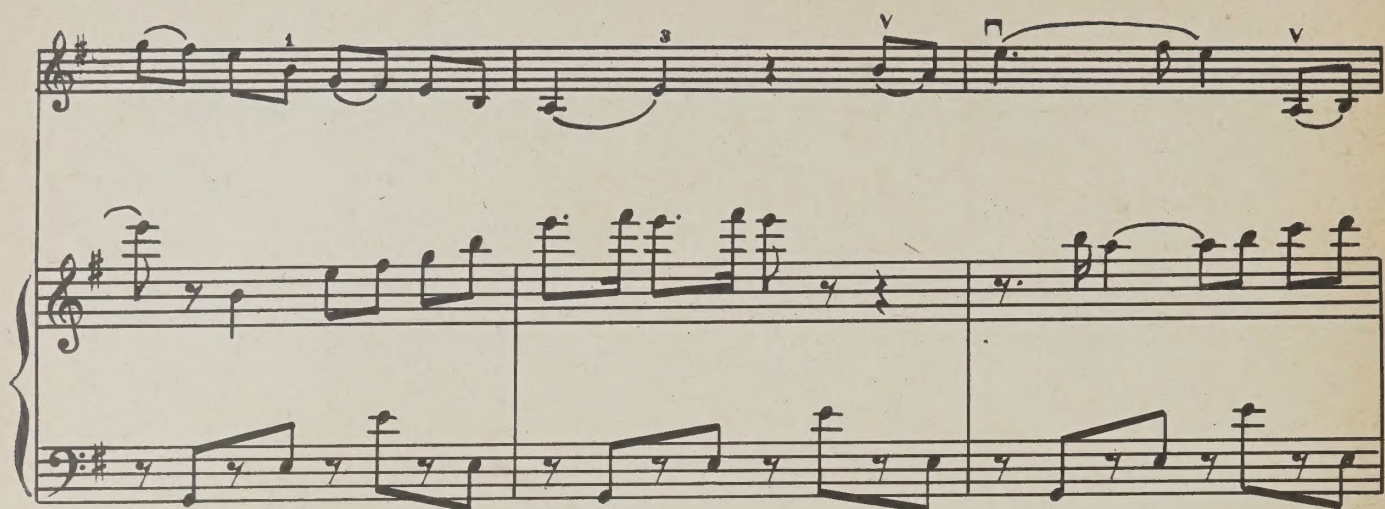
Sul A

p

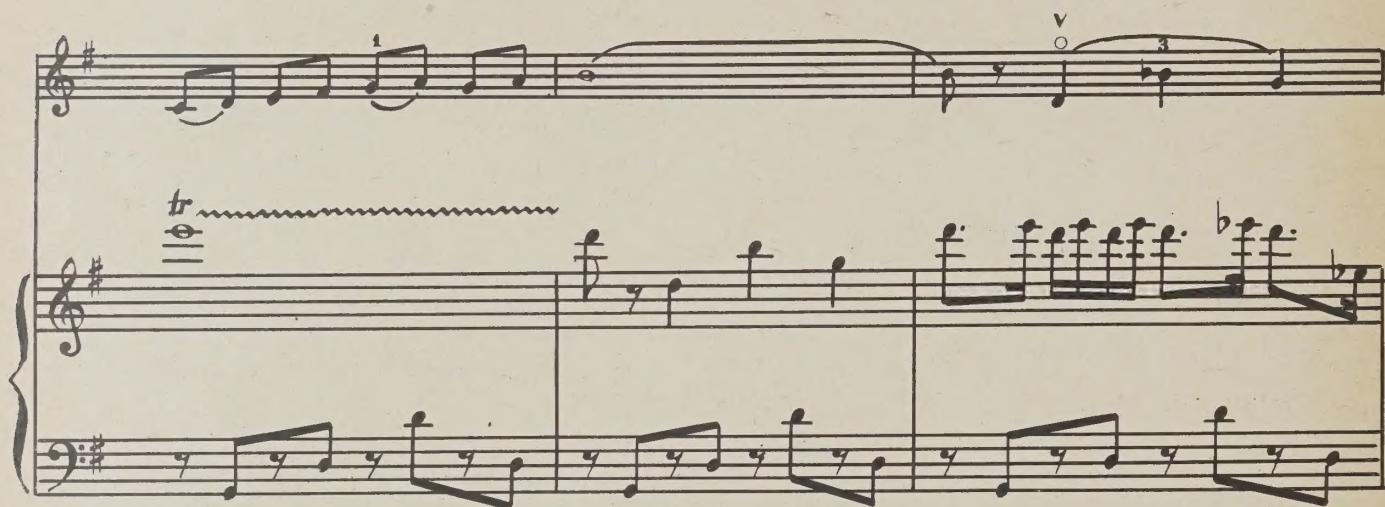
First system of musical notation. The top staff (treble clef) contains a melody with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The bottom staff (bass clef) contains a piano accompaniment with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The key signature is one flat (B-flat).

Second system of musical notation. The top staff (treble clef) contains a melody with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The bottom staff (bass clef) contains a piano accompaniment with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The key signature is one flat (B-flat). The text "Sul G" is written above the top staff.

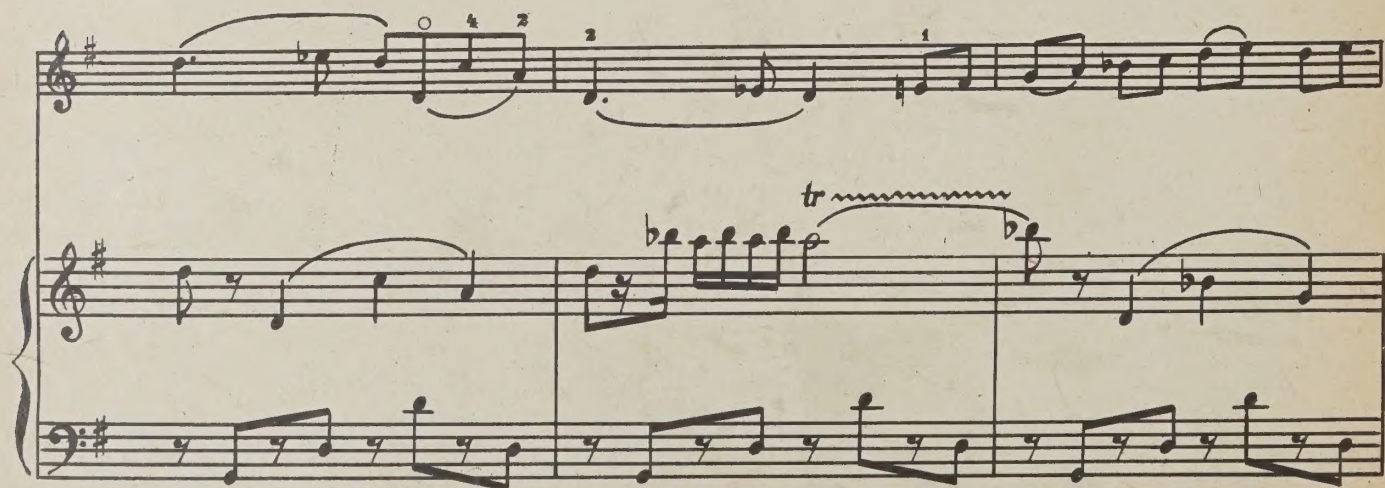
Third system of musical notation. The top staff (treble clef) contains a melody with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The bottom staff (bass clef) contains a piano accompaniment with a slur over the first two measures, a fermata over the third measure, and a slur over the last two measures. The key signature is one flat (B-flat). The text "Più mosso" is written above the top staff. The text "tr" is written above the top staff.



First system of musical notation. The top staff (treble clef) contains a melody with a first ending bracket (1) and a third ending bracket (3). The middle staff (treble clef) features a complex, rapid melodic line with many beamed sixteenth notes. The bottom staff (bass clef) provides a steady accompaniment with eighth notes.



Second system of musical notation. The top staff (treble clef) continues the melody with a first ending bracket (1) and a third ending bracket (3). The middle staff (treble clef) includes a trill (tr) marked with a wavy line. The bottom staff (bass clef) continues the accompaniment with eighth notes.



Third system of musical notation. The top staff (treble clef) continues the melody with a first ending bracket (1) and a third ending bracket (3). The middle staff (treble clef) includes a trill (tr) marked with a wavy line. The bottom staff (bass clef) continues the accompaniment with eighth notes.

First system of music. The upper staff is a single melodic line in treble clef, marked *cresc.* It begins with a half note, followed by eighth notes, and then a triplet of eighth notes. The lower staff is a piano accompaniment in treble and bass clefs, also marked *cresc.* It features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

Second system of music. The upper staff begins with a *rit.* (ritardando) marking and a forte (*f*) dynamic. It contains a triplet of eighth notes and a single eighth note. A double bar line is followed by a *Tempo I* marking and a piano (*p*) dynamic. The text "Sul G" is written above the staff. The lower staff also begins with a forte (*f*) dynamic and contains a triplet of eighth notes. A double bar line is followed by a piano (*p*) dynamic. The system concludes with a triplet of eighth notes in the upper staff and a dotted quarter note in the lower staff.

Third system of music. The upper staff begins with a half note, followed by eighth notes, and then a triplet of eighth notes. The lower staff features a complex rhythmic pattern with a triplet of eighth notes and a dotted quarter note. The system concludes with a triplet of eighth notes in the upper staff and a dotted quarter note in the lower staff.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with slurs and a '1' above the first measure. The middle staff is a piano accompaniment in treble clef, with eighth-note patterns and slurs, including an '8' above a group of notes. The bottom staff is a piano accompaniment in bass clef, with whole and half notes. A '4' over an 'O' is written below the middle staff in the second measure.

The second system of musical notation consists of three staves. The top staff continues the melodic line with slurs and a '2' above the first measure. The middle staff features eighth-note patterns with slurs and an '8' above a group of notes. The bottom staff continues the bass line with whole and half notes.

The third system of musical notation consists of three staves. The top staff includes dynamic markings 'mp' and 'dim.' and features a '2' above the second measure. The middle staff includes dynamic markings 'mp' and 'dim.' and features a slur over a group of notes. The bottom staff continues the bass line with whole and half notes.

3 3

pp *morendo*

pp *morendo*

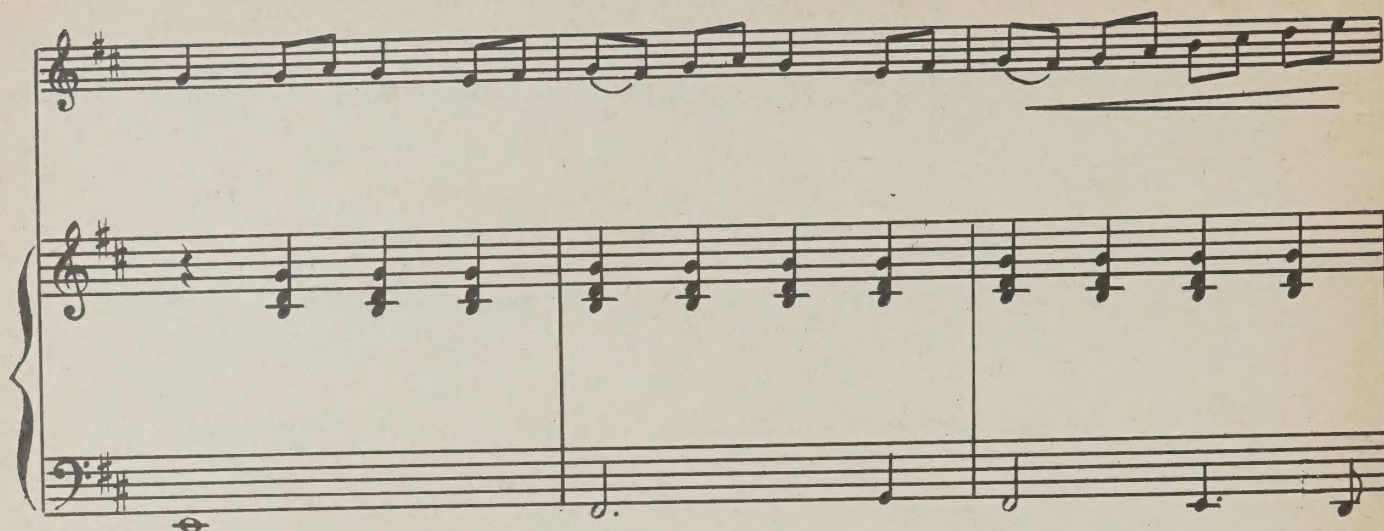
РАЗМЫШЛЕНИЕ

Andante con moto **Sul G**

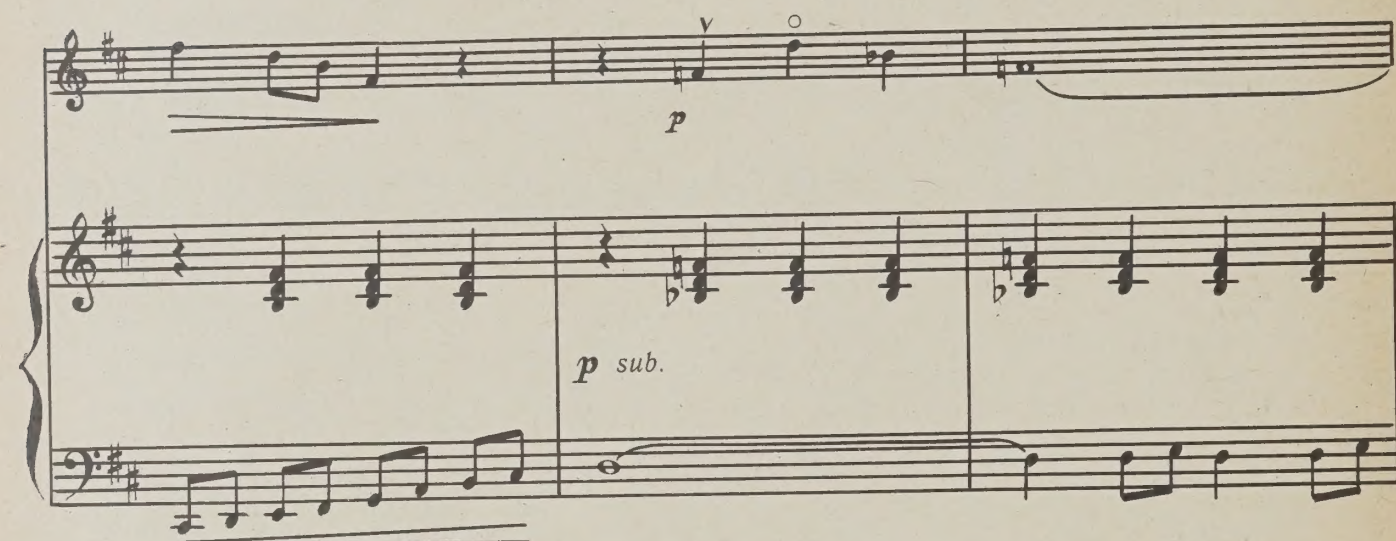
p

p

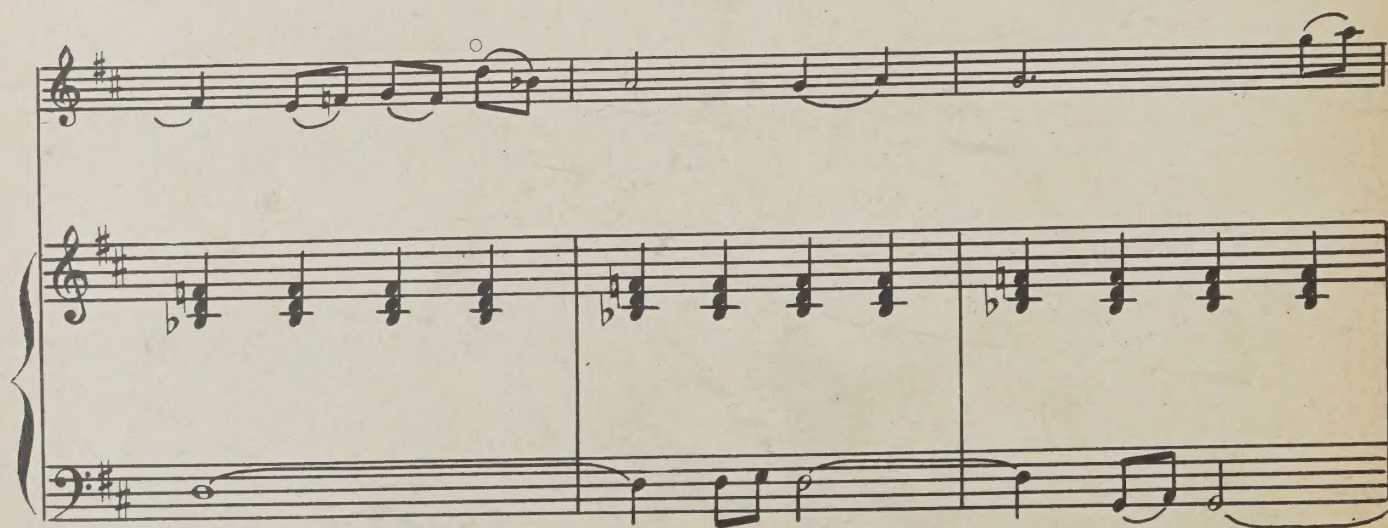
Sul D



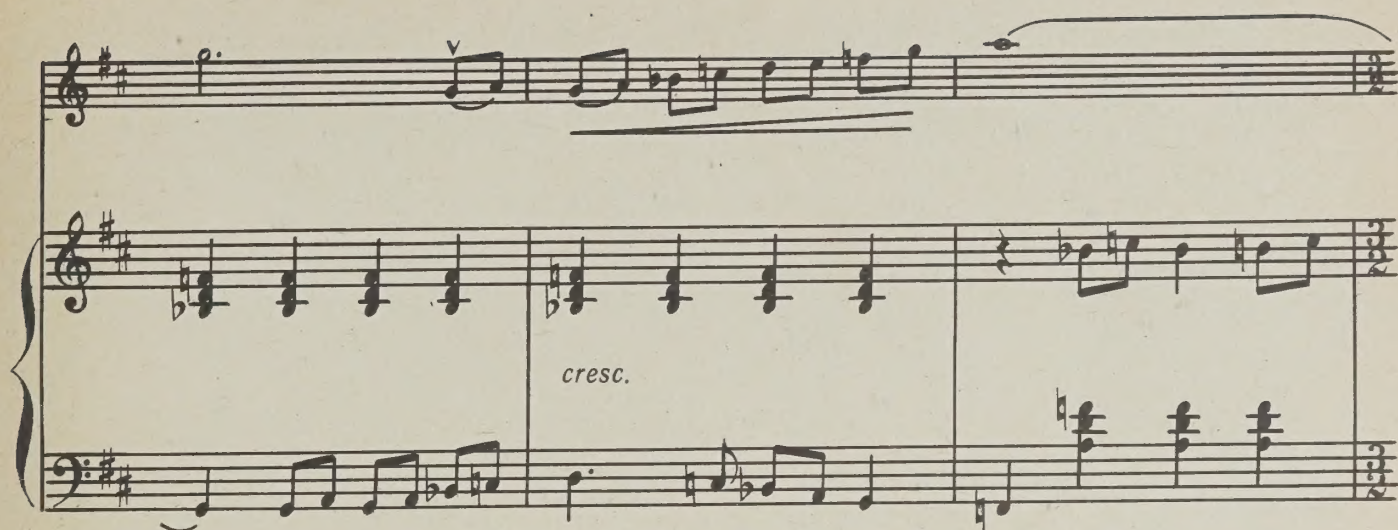
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, ending with a double bar line. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads. The bottom staff is in bass clef and contains a single line of notes, mostly eighth and sixteenth notes, with a double bar line at the end.



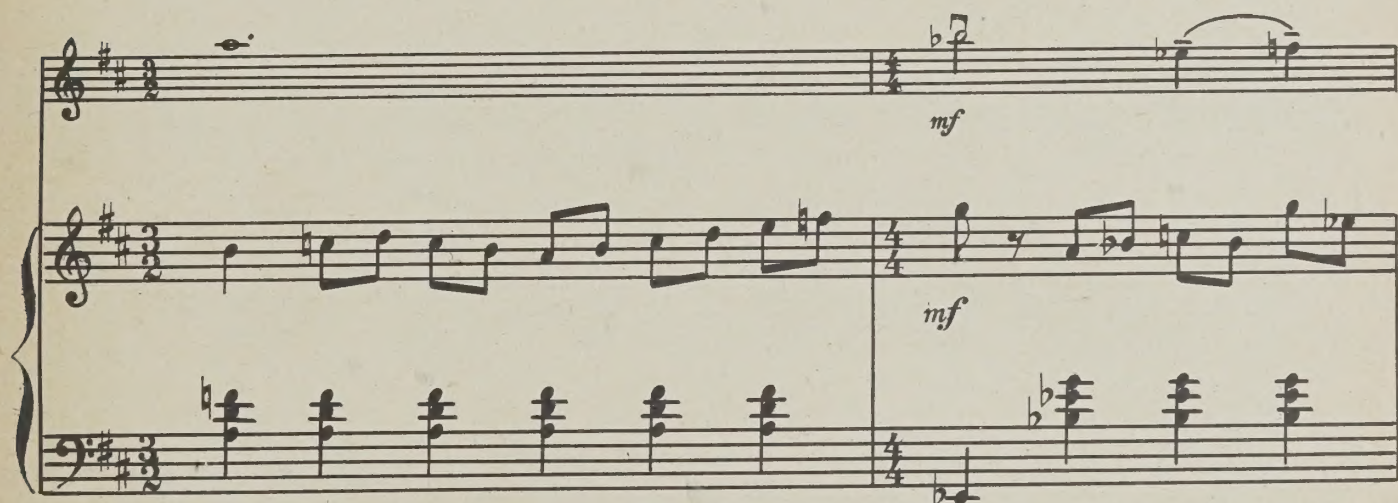
The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. It contains a series of notes, including a half note, a quarter note, and a half note, with a double bar line. The middle and bottom staves are grouped by a brace on the left. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads. The bottom staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, with a double bar line. The notation includes dynamic markings: *p* (piano) and *p sub.* (piano subito).



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. It contains a series of notes, including a half note, a quarter note, and a half note, with a double bar line. The middle and bottom staves are grouped by a brace on the left. The middle staff is in treble clef and contains a series of chords, mostly triads and dyads. The bottom staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, with a double bar line.



First system of musical notation. The top staff (treble clef) contains a melodic line with a half note, a quarter note, and a half note, followed by a half note and a half note. The bottom staff (bass clef) contains a series of chords. The word *cresc.* is written above the bottom staff.



Second system of musical notation. The top staff (treble clef) contains a half note, a half note, and a half note, followed by a half note and a half note. The bottom staff (bass clef) contains a series of chords. The word *mf* is written above the bottom staff.



Third system of musical notation. The top staff (treble clef) contains a half note, a half note, and a half note, followed by a half note and a half note. The bottom staff (bass clef) contains a series of chords. The word *mf* is written above the bottom staff.

This musical score is for a piano and voice piece, page 16. It consists of three systems of staves. The first system has a vocal line and a grand piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melodic line with a grace note and a dynamic marking of *p sub.* The piano accompaniment has a grand staff with treble and bass clefs, also in two sharps and common time. It includes a dynamic marking of *p sub.* The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment features chords and moving lines in both hands. The third system also continues the composition. The vocal line starts with a dynamic marking of *mf* and includes several triplet markings. The piano accompaniment features a crescendo marking (*cresc.*) and includes sustained chords and moving lines. The page number 1794 is printed at the bottom center.

p sub.

p sub.

mf

cresc.

(tr) *ad. lib.*

The musical score is written for a violin and piano. The key signature is D major (two sharps) and the time signature is 5/4. The violin part begins with a triplet of eighth notes, followed by a series of sixteenth notes. The piano part consists of chords in the right hand and a bass line in the left hand. The first system shows the violin playing a triplet and the piano playing chords. The second system features a crescendo in the violin part and a triplet in the piano's right hand. The third system shows the piano playing chords in the right hand and a bass line in the left hand. The piece concludes with a trill in the violin part, marked *ad. lib.*

f

f

cresc.

cresc.

ff

ff

tr *ad. lib.*

Sul G

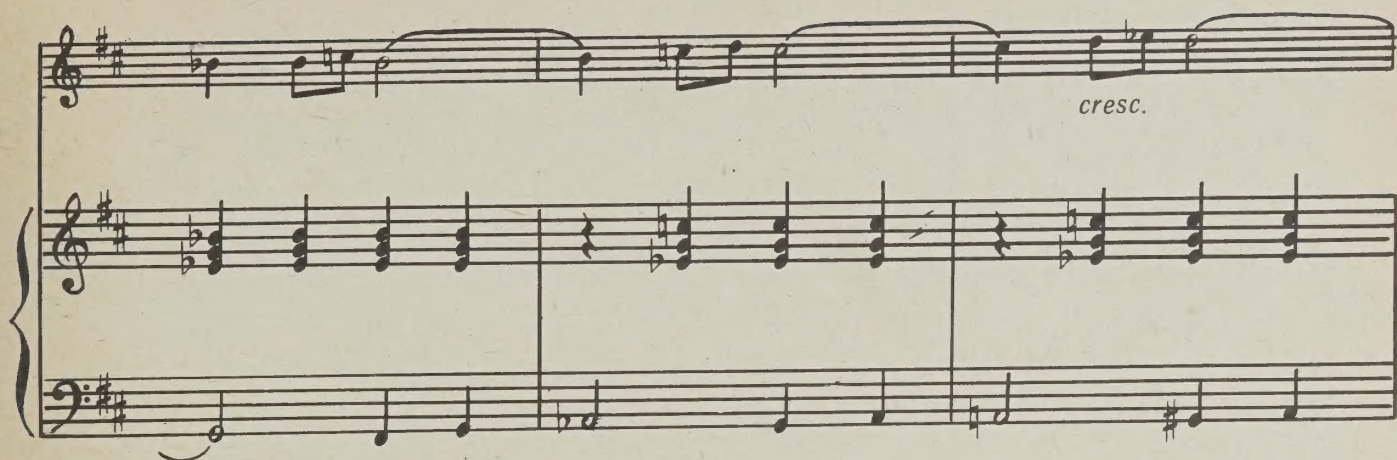
f

p sub.

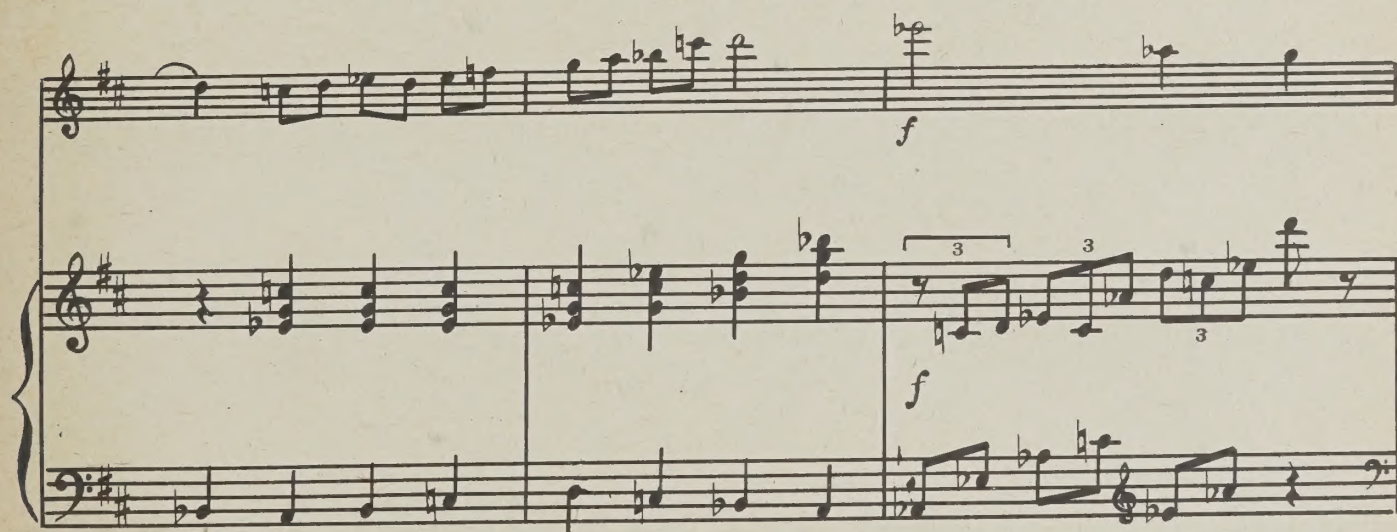
3

3

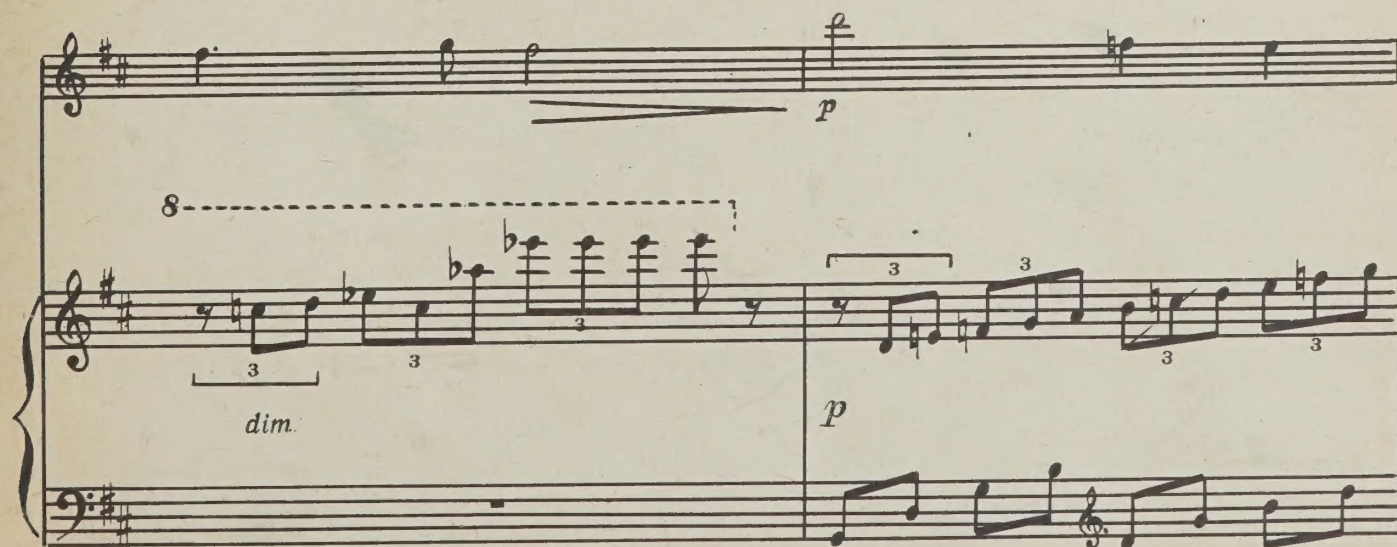
1794



First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth and sixteenth notes, some beamed together, and a crescendo marking (*cresc.*) towards the end. The bottom staff is a grand staff (treble and bass clefs) with block chords in the treble and a single bass line in the bass. The key signature is one sharp (F#).



Second system of musical notation. The top staff continues the melodic line with a forte marking (*f*). The bottom staff features block chords in the treble and a more active bass line. A forte marking (*f*) is present. Triplet markings (*3*) are used over groups of notes in both the treble and bass staves.



Third system of musical notation. The top staff has a piano marking (*p*) and a dynamic decrescendo hairpin. The bottom staff begins with a triplet of eighth notes marked *dim.* (diminuendo), followed by a piano marking (*p*). Triplet markings (*3*) are used throughout the system. A first ending bracket with the number 8 is shown above the first measure of the bottom staff.

poco rit. *à tempo*

p *cresc.*

p *cresc.*

f *cresc.*

f

ff

1794

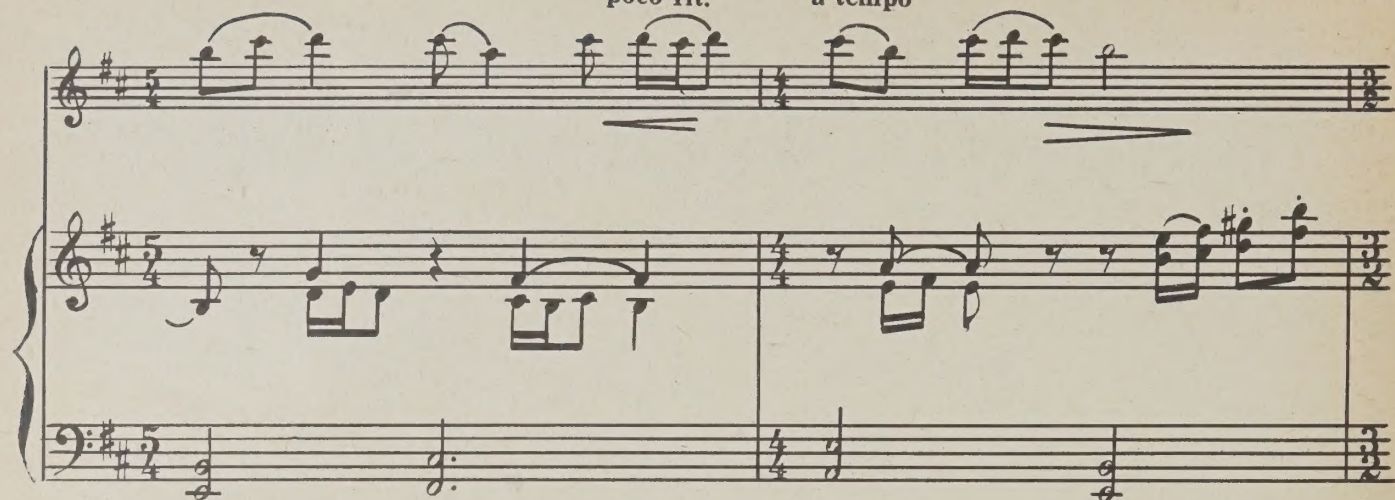
В ГОРАХ АЛТАЯ

Andante

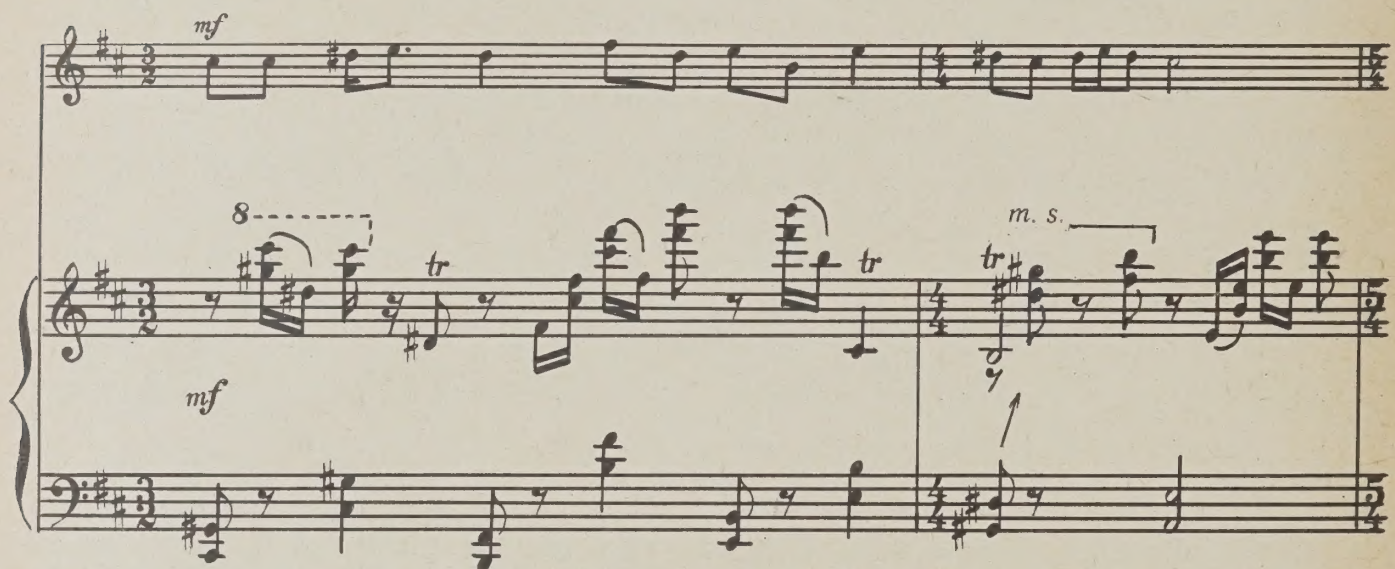
The musical score is written for a single melodic line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andante'. The first system includes a piano (p) dynamic marking. The second system continues the melodic and harmonic development. The third system is marked 'mf' (mezzo-forte). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. The piano part features chords and single notes in both the right and left hands.

poco rit.

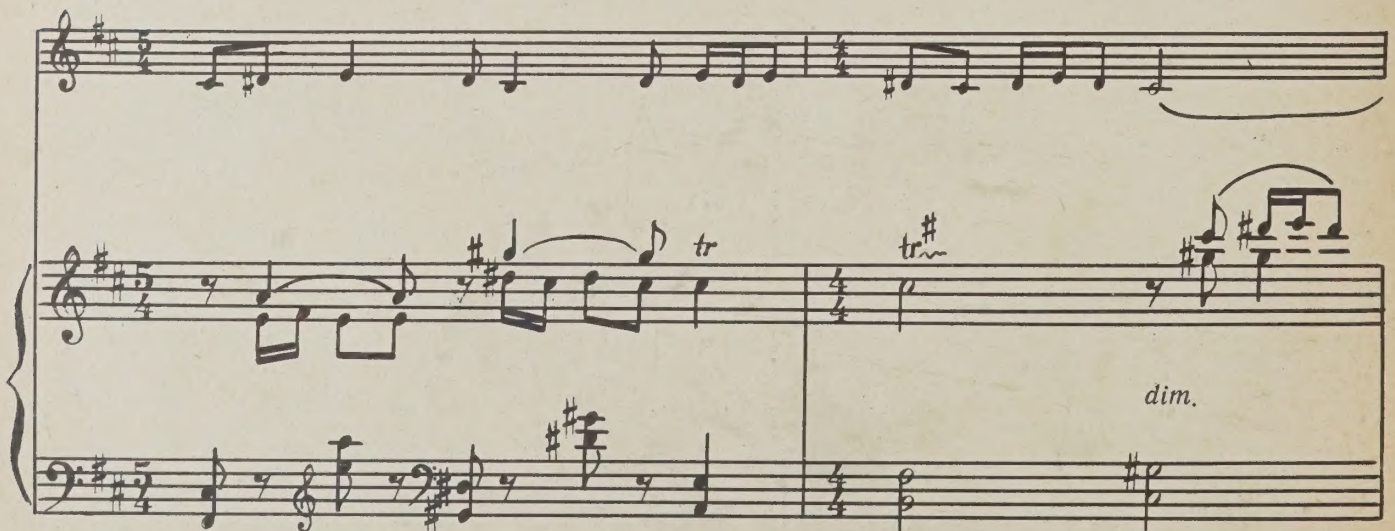
à tempo



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a 5/4 time signature and changing to 4/4. It features a series of eighth and sixteenth notes, some beamed together, and a fermata at the end. The middle and bottom staves are a grand staff (treble and bass clefs) with a 5/4 time signature, containing arpeggiated chords and single notes.



The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a 3/2 time signature and changing to 4/4. It features a series of eighth and sixteenth notes, some beamed together, and a fermata at the end. The middle and bottom staves are a grand staff (treble and bass clefs) with a 3/2 time signature, containing arpeggiated chords and single notes. The middle staff has a trill (tr) and a measure rest (m. s.) marked.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a 5/4 time signature and changing to 4/4. It features a series of eighth and sixteenth notes, some beamed together, and a fermata at the end. The middle and bottom staves are a grand staff (treble and bass clefs) with a 5/4 time signature, containing arpeggiated chords and single notes. The middle staff has a trill (tr) and a measure rest (m. s.) marked. The bottom staff has a dim. (diminuendo) marking.

First system of the musical score. The top staff is a single melodic line in treble clef, starting with a whole rest followed by a series of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes. The key signature is one sharp (F#). The tempo marking *p* (piano) is present.

Second system of the musical score. The top staff is a single melodic line in treble clef, featuring a series of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes. The key signature is one sharp (F#). The tempo marking *poco rit.* (poco ritardando) is present, followed by *à tempo* (al tempo). The word *ossia:* (ossia) is written above the staff.

Third system of the musical score. The top staff is a single melodic line in treble clef, featuring a series of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes. The key signature is one sharp (F#). The tempo marking *rall.* (rallentando) is present. The dynamic marking *dim.* (diminuendo) is present. The dynamic marking *ppp* (pianissimo) is present.

ЛЕГЕНДА

Lento espressivo

The musical score is for a piece titled "ЛЕГЕНДА" (Legend). It is in 6/8 time and marked "Lento espressivo". The score is written for piano and voice. The piano part is in 6/8 time, and the vocal part is in 6/8 time. The score includes dynamics such as *p*, *pp*, and *mf*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is divided into three systems, each with a piano staff and a vocal staff. The first system starts with a piano (*p*) dynamic. The second system starts with a piano (*pp*) dynamic. The third system starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score is arranged in three systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat).

First System:
The vocal line begins with a half note B-flat, followed by a whole note F, and then a half note G. A *cresc.* marking is placed below the staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with some notes beamed together.

Second System:
The vocal line starts with a half note B-flat, followed by a whole note F, and then a half note G. An *accel.* marking is placed above the staff, and a *f* (forte) dynamic marking is placed below. The piano accompaniment continues with a similar rhythmic pattern, marked with *p* (piano) in the first measure and *cresc.* in the second measure.

Third System:
The vocal line begins with a half note B-flat, followed by a whole note F, and then a half note G. A *più f* (pizzicato forte) marking is placed below the staff. The piano accompaniment continues with a similar rhythmic pattern, marked with *f* (forte) in the first measure.

This musical score is for a piano and voice piece, page 26. It consists of five systems of staves. The first system has a single treble staff for the voice and a grand staff for the piano. The second system continues with the same instrumentation. The third system introduces a bass staff for the voice. The fourth system continues with the voice in the bass. The fifth system continues with the voice in the bass. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The key signature has one flat (B-flat) and the time signature is 8/8.

First system: Voice staff (treble clef) with notes and slurs. Piano grand staff (treble and bass clefs) with notes and slurs.

Second system: Voice staff (treble clef) with notes and slurs. Piano grand staff (treble and bass clefs) with notes and slurs.

Third system: Voice staff (bass clef) with notes and slurs. Piano grand staff (treble and bass clefs) with notes and slurs. Dynamics: *p* (piano), *cresc.* (crescendo).

Fourth system: Voice staff (bass clef) with notes and slurs. Piano grand staff (treble and bass clefs) with notes and slurs. Dynamics: *f* (forte), *sf* (sforzando).

Fifth system: Voice staff (bass clef) with notes and slurs. Piano grand staff (treble and bass clefs) with notes and slurs. Dynamics: *sf* (sforzando).

marcato *ff* *f* *pizz.*

sf *sf sf* *sf*

arco *p* *p*

dim. *pp* *pp*

БУРЛЕСКА

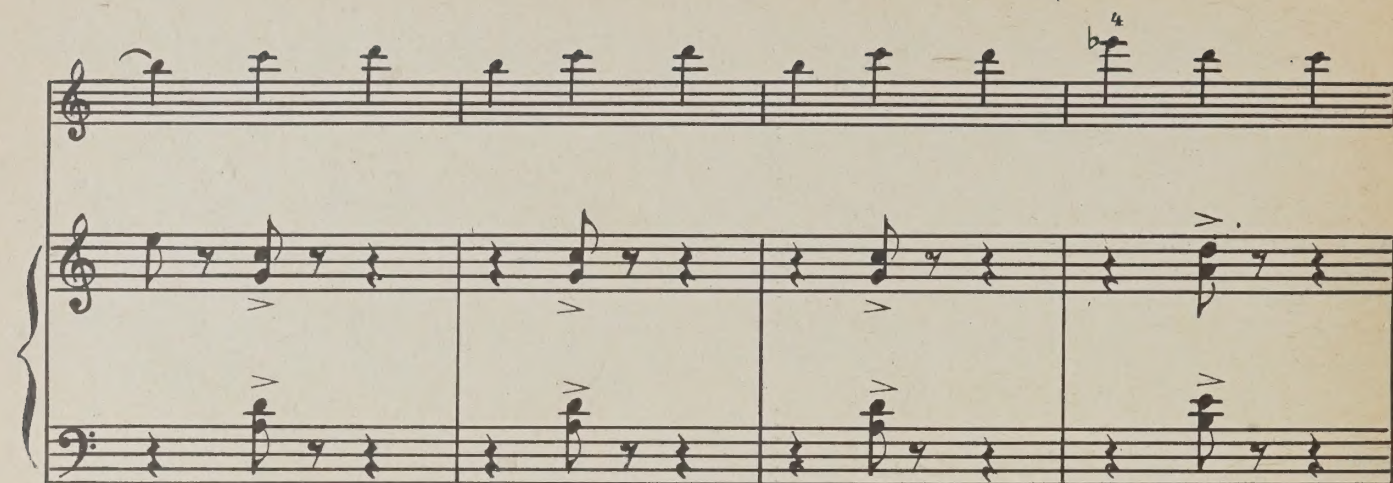
Allegretto

The first system of musical notation for the piece 'Бурлеска'. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The first measure of the melody is marked *f marcato*. The piano accompaniment begins in the second measure with a *mf* dynamic. The system contains four measures.

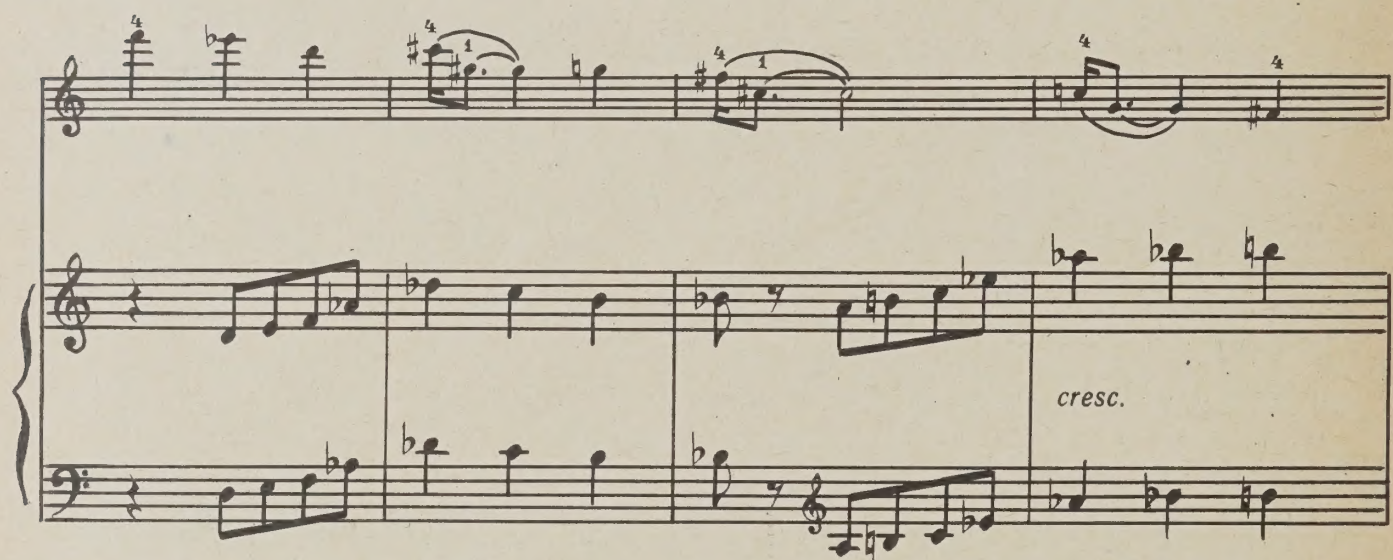
The second system of musical notation, continuing the piece. It features the same melodic and piano parts. The melody starts with a first finger fingering (1) on the first note. The piano accompaniment continues with similar rhythmic patterns. The system contains four measures.

The third system of musical notation, the final system on this page. The melody includes second (2), first (1), and fourth (4) fingerings. The piano accompaniment features some longer note values and ties. The system contains four measures.

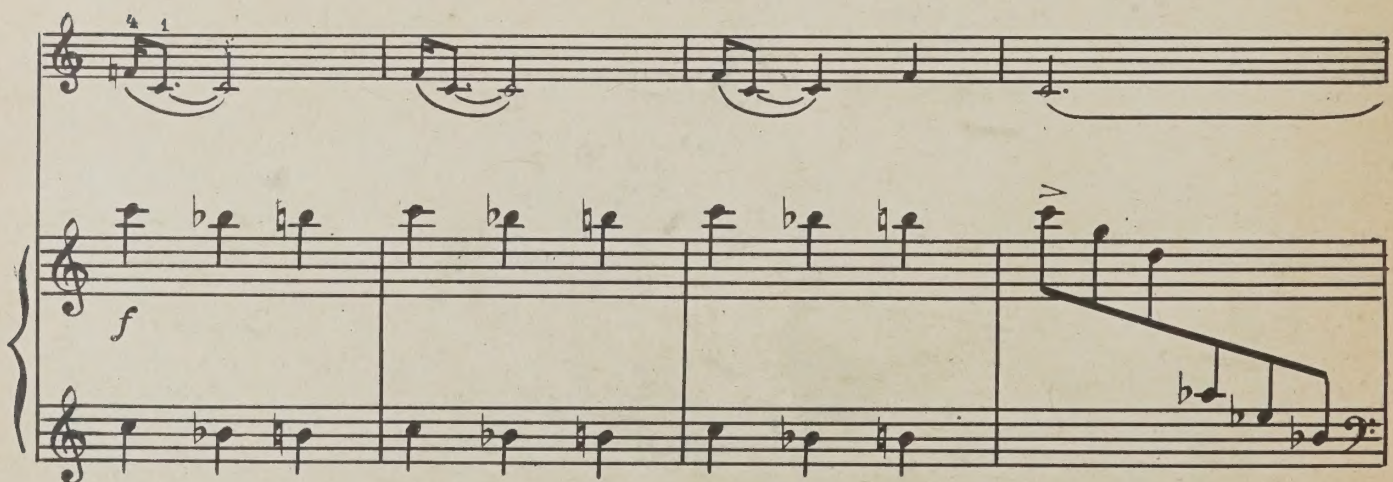
This page of musical notation consists of five systems, each with a single melodic line and a piano accompaniment. The melodic line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff (treble and bass clefs) for the first four systems and a grand staff with a treble clef for the fifth system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of musical textures, including single-note passages, chords, and arpeggiated figures. The piano accompaniment provides a harmonic and rhythmic foundation for the melody, often using chords and arpeggios to support the melodic line. The notation is clear and legible, with a focus on the melodic and harmonic development of the piece.



The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth notes and a final measure containing a 4th fingered chord with a flat. The middle and bottom staves are grouped by a brace and contain a rhythmic accompaniment of eighth notes with accents.



The second system of musical notation consists of three staves. The top staff features a melodic line with 4th fingered chords and slurs. The middle and bottom staves are grouped by a brace and contain a rhythmic accompaniment. The word "cresc." is written in the right-hand margin of the system.

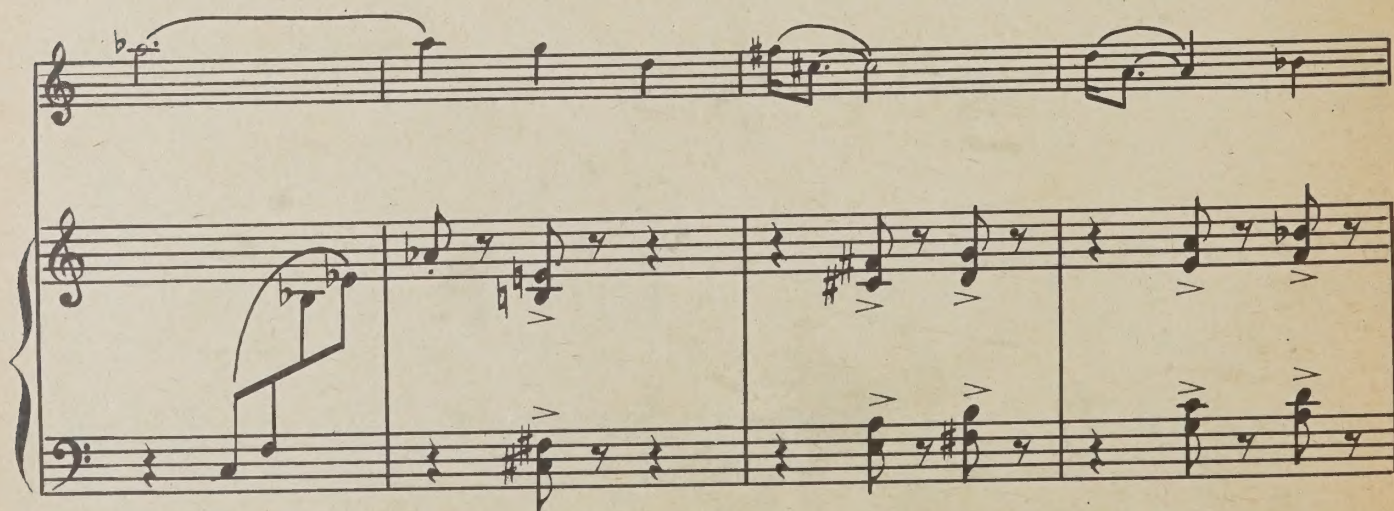
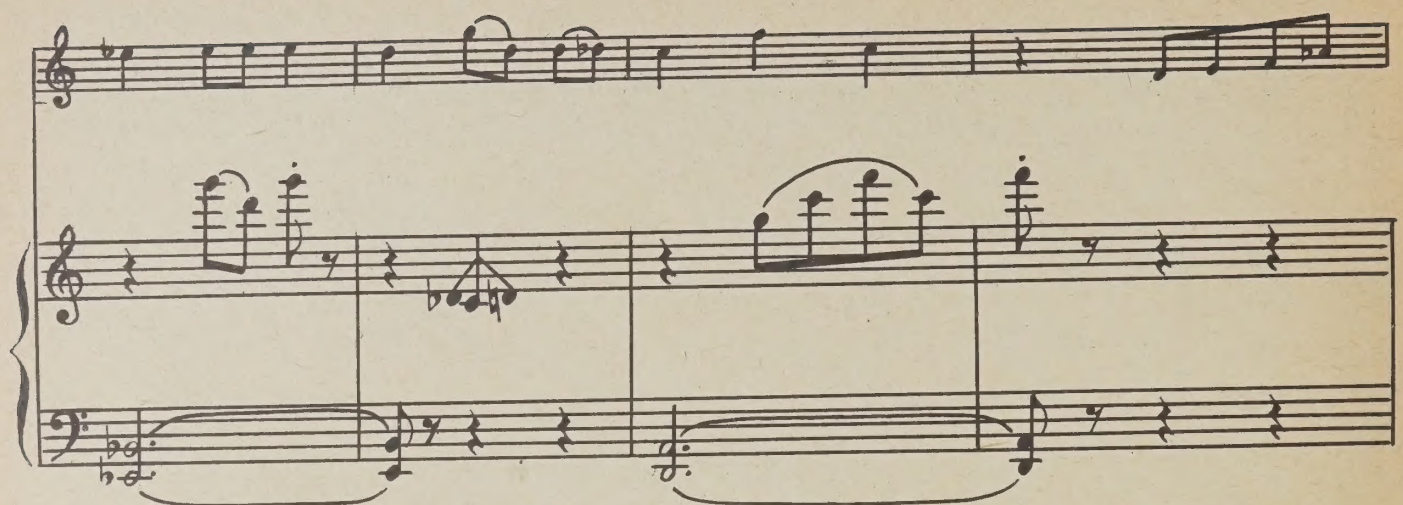


The third system of musical notation consists of three staves. The top staff has a melodic line with slurs and a 1st fingered note. The middle and bottom staves are grouped by a brace and contain a rhythmic accompaniment. The middle staff begins with a forte dynamic marking "f". The system concludes with a descending melodic line in the middle staff and a corresponding bass line in the bottom staff.

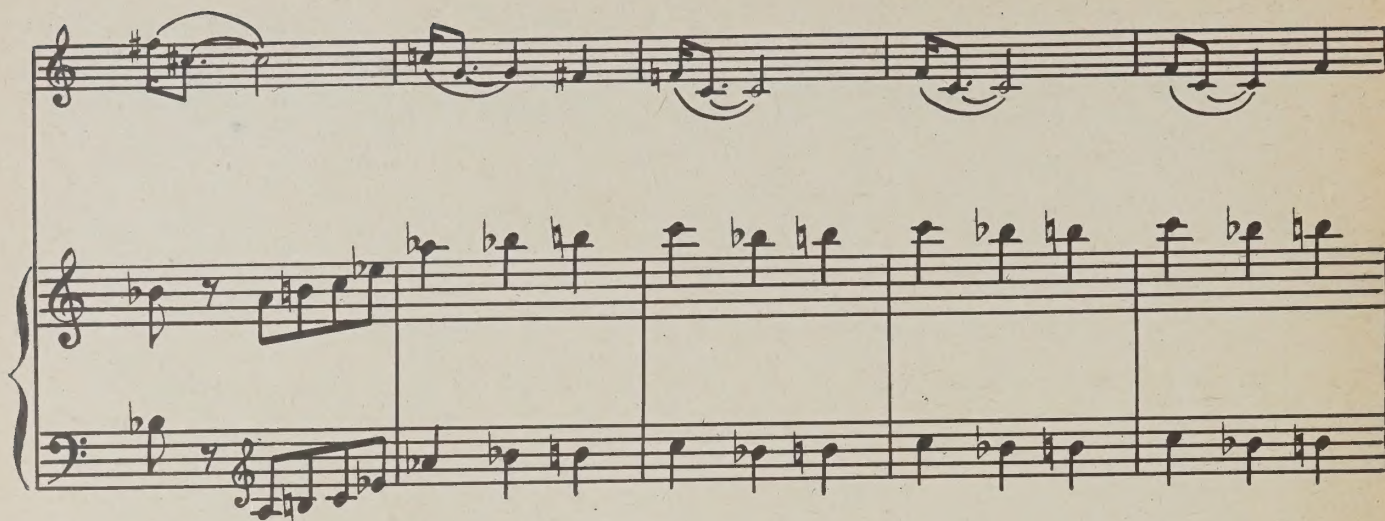
First system of a musical score. It consists of three staves. The top staff is a single treble clef staff with a few notes and rests. The bottom two staves are a grand staff (treble and bass clefs) with complex melodic and harmonic lines, including slurs and accidentals.

Second system of a musical score. It consists of three staves. The top staff is a single treble clef staff with notes and rests, marked with "pizz." and "arco". The bottom two staves are a grand staff with complex melodic and harmonic lines, including slurs and accidentals. A forte "f" dynamic is indicated.

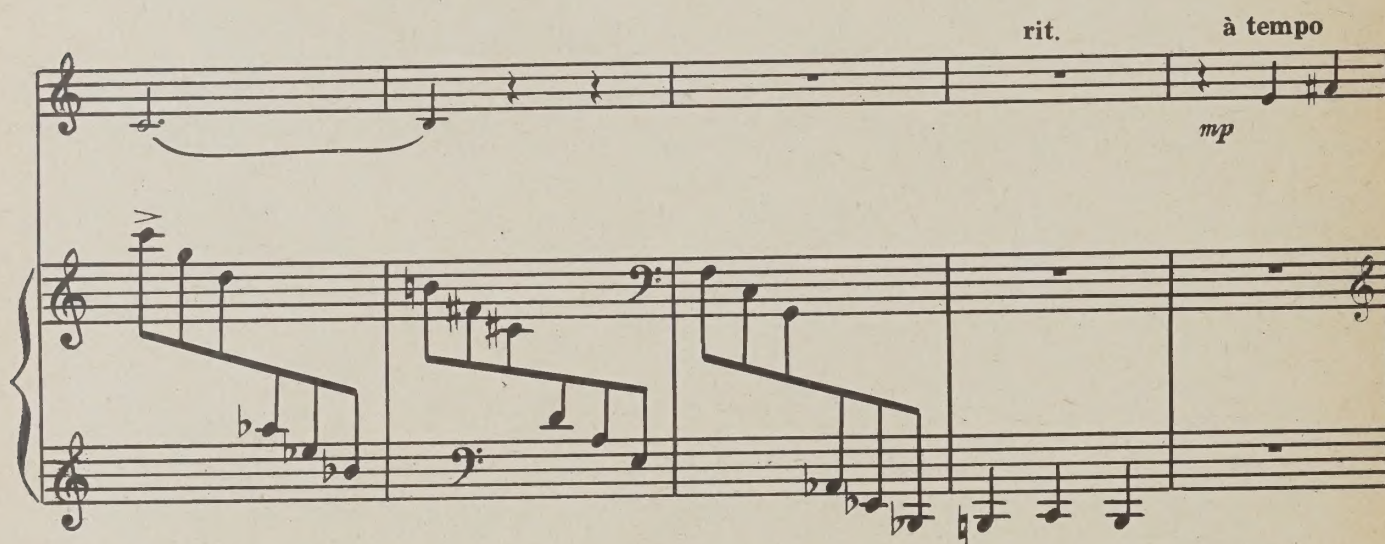
Third system of a musical score. It consists of three staves. The top staff is a single treble clef staff with notes and rests. The bottom two staves are a grand staff with complex melodic and harmonic lines, including slurs and accidentals. A forte "f" dynamic is indicated.



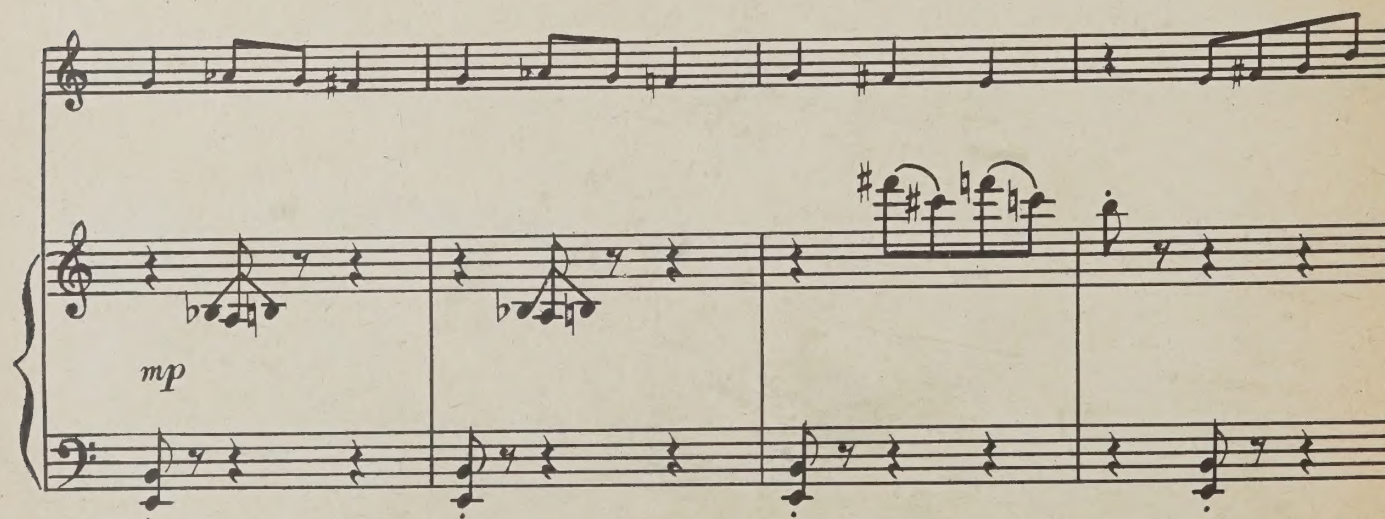
This musical score is arranged in three systems, each featuring a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The first system shows the vocal line with a melodic phrase and a fermata, while the piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal melody with a long note and the piano accompaniment with arpeggiated figures. The third system concludes the page with further development of the vocal and piano themes.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a series of eighth and quarter notes, some with slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb). The bass staff begins with a 7-measure rest, followed by a series of chords and single notes. The treble staff of the grand staff contains a series of chords, primarily triads, in the right hand.



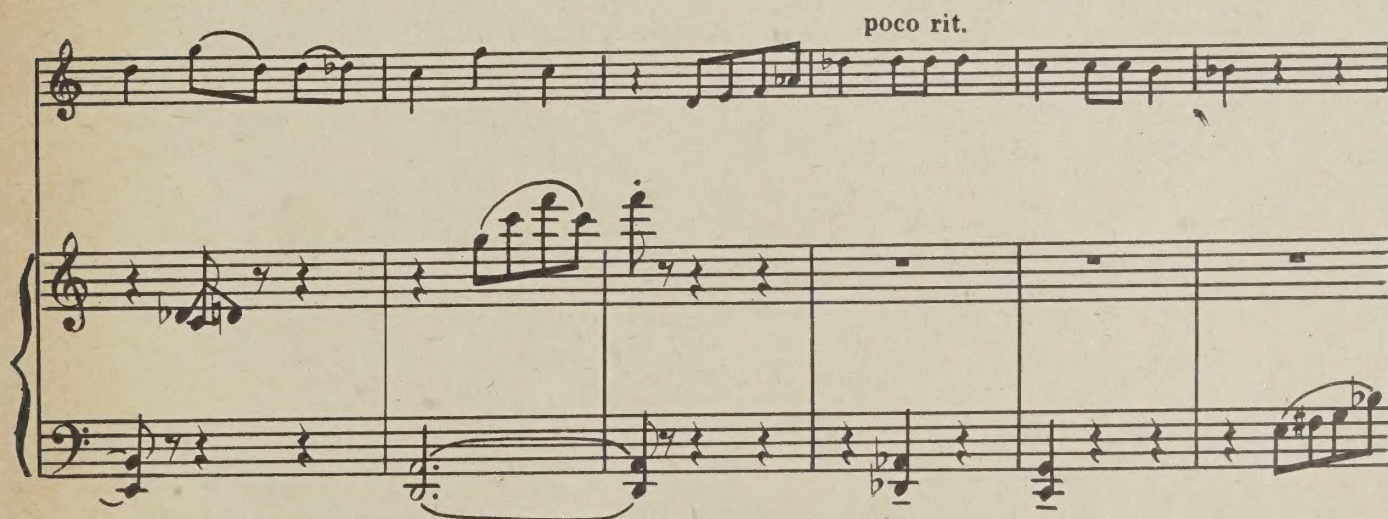
The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a series of eighth and quarter notes, some with slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb). The bass staff begins with a 7-measure rest, followed by a series of chords and single notes. The treble staff of the grand staff contains a series of chords, primarily triads, in the right hand. The system includes tempo markings: "rit." (ritardando) and "à tempo" (return to tempo) above the top staff, and a dynamic marking "mp" (mezzo-piano) below the top staff.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a series of eighth and quarter notes, some with slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb). The bass staff begins with a 7-measure rest, followed by a series of chords and single notes. The treble staff of the grand staff contains a series of chords, primarily triads, in the right hand. The system includes a dynamic marking "mp" (mezzo-piano) below the top staff.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a key signature of one flat (B-flat) and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand, including some triplets.



The second system of musical notation continues the piece. The top staff has a melodic line with a *poco rit.* (slightly ritardando) marking above it. The piano accompaniment in the grand staff below continues with similar rhythmic patterns, including a triplet in the right hand.



The third system of musical notation concludes the page. The top staff begins with the instruction *à tempo* and a *p* (piano) dynamic marking. It ends with a *pizz.* (pizzicato) instruction and a *sf* (sforzando) dynamic marking. The piano accompaniment in the grand staff below features a *sf* marking in the right hand towards the end of the system.

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Сергей Яковлевич Вольфензон

ЛЕГКИЕ ПЬЕСЫ

для скрипки и фортепиано

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С. ВОЛЬФЕНЗОН

ИДЕМ В ПОХОД

VIOLINO

Vivo

p

mf

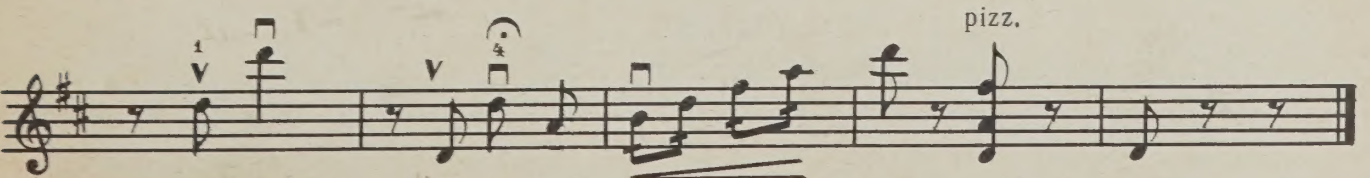
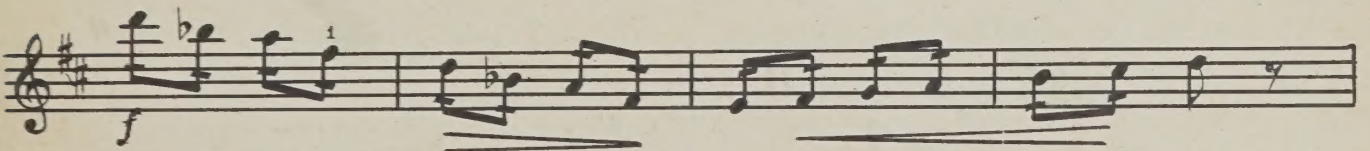
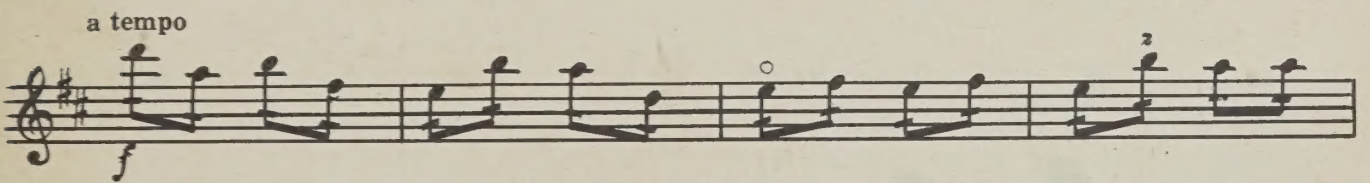
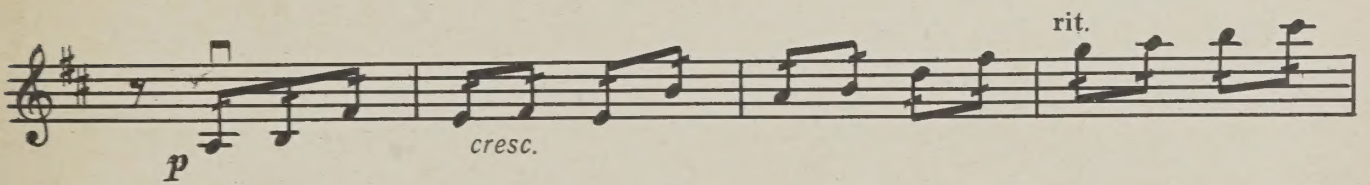
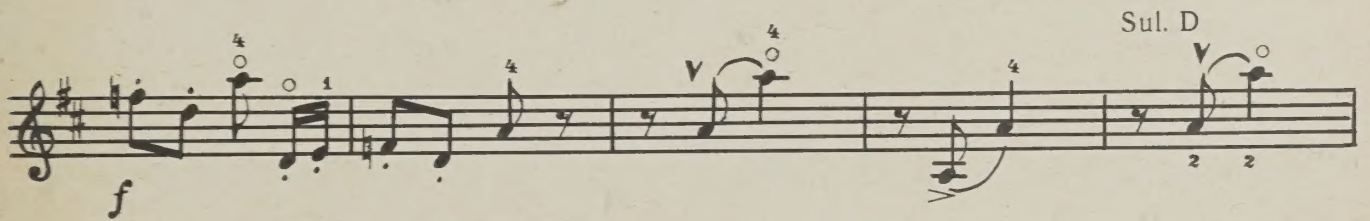
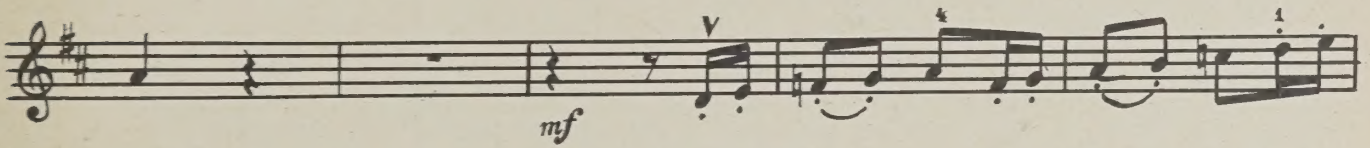
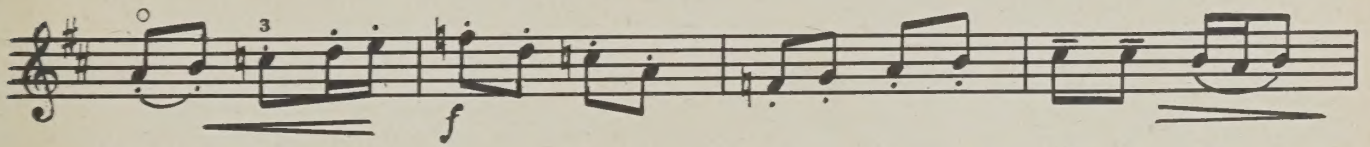
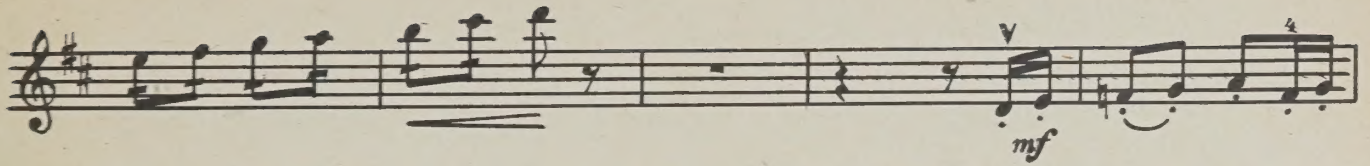
p

cresc.

f

VIOLINO

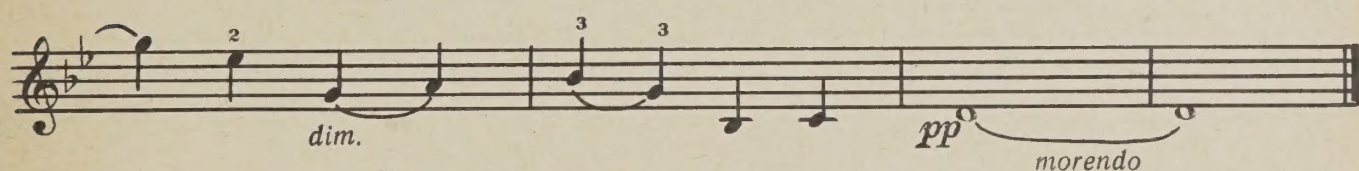
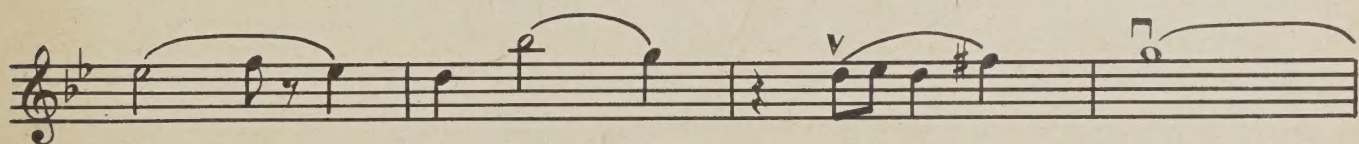
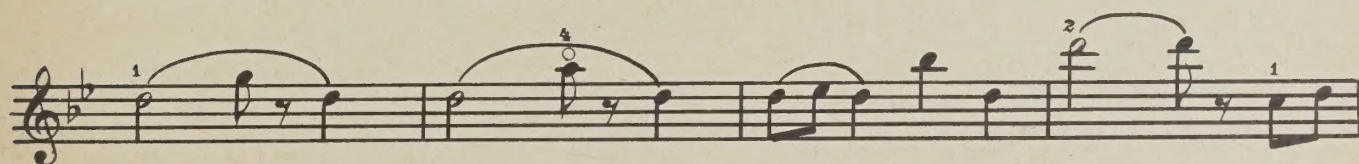
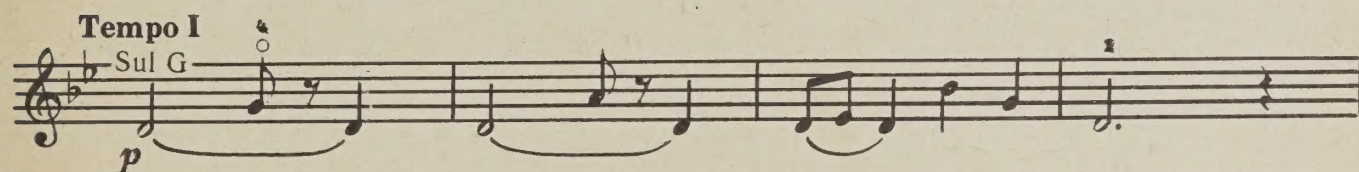
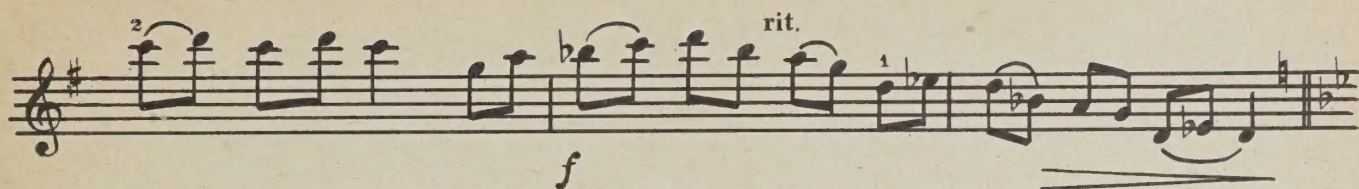
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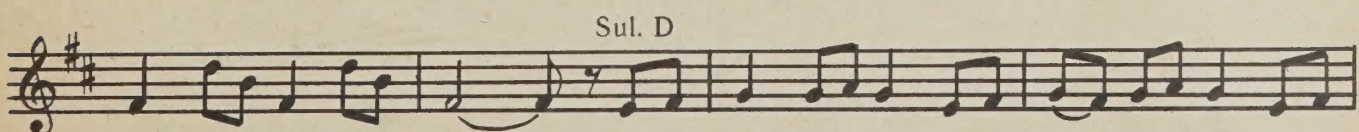
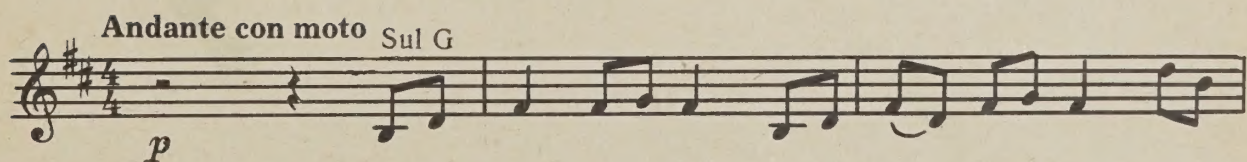
VIOLINO
ЗОЛОТОЙ КЛЕН

Andante

Violino score for "Золотой Клен" (Golden Maple). The score is written for a single violin in 4/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of "Andante". The first staff starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some with slurs and fingerings (1, 2, 3, 4). The second staff includes a "Sul A" marking, indicating a shift to the A string. The third staff continues the melodic line with various fingerings and slurs. The fourth staff features a "Sul G" marking, indicating a shift to the G string, and includes a triplet of eighth notes. The fifth staff is marked "Più mosso" (faster) and begins with a forte (*f*) dynamic. The sixth staff continues the melodic development with slurs and fingerings. The seventh staff includes a triplet of eighth notes and a forte (*f*) dynamic. The eighth staff concludes the piece with a crescendo (*cresc.*) marking and a final melodic phrase.



РАЗМЫШЛЕНИЕ



Violino musical score, page 6. The score is written in treble clef with a key signature of one sharp (F#). The music consists of eight staves of notation. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, 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VIOLINO

7

Violino musical score page 7. The score consists of eight staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music features various dynamics and articulations:

- Staff 1: *ff* (fortissimo) dynamic.
- Staff 2: *Sul G* (Sul G string) instruction, *f* (forte) dynamic.
- Staff 3: *p sub.* (pianissimo) dynamic.
- Staff 4: *cresc.* (crescendo) dynamic.
- Staff 5: *f* (forte) dynamic, *p* (pianissimo) dynamic, *poco rit.* (poco ritardando) instruction, *à tempo* (al tempo) instruction.
- Staff 6: *cresc.* (crescendo) dynamic, *f* (forte) dynamic.
- Staff 7: *cresc.* (crescendo) dynamic, *ff* (fortissimo) dynamic.

VIOLINO
В ГОРАХ АЛТАЯ

Andante

p

mf

poco rit. à tempo

p

poco rit. à tempo

ossia:

ЛЕГЕНДА

Lento espressivo

The score is written for violin in G major, 6/8 time. It consists of nine staves of music. The first staff begins with a piano (*p*) dynamic and a *Lento espressivo* tempo. The second staff continues the melodic line. The third staff introduces a mezzo-forte (*mf*) dynamic. The fourth staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, with an acceleration (*accel.*) marking. The fifth staff reaches a *f più* (further forte) dynamic. The sixth staff continues the melodic development. The seventh staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The eighth staff is marked forte (*f*). The final staff concludes with a marcato (marked) articulation.

VIOLINO

БУРЛЕСКА

Allegretto

This page contains ten staves of musical notation for a violin part. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as longer note values. There are several slurs and phrasing marks throughout the piece. The second staff contains a series of eighth notes. The third staff has a series of eighth notes with some accidentals. The fourth staff features a series of eighth notes with some accidentals. The fifth staff has a series of eighth notes with some accidentals. The sixth staff has a series of eighth notes with some accidentals. The seventh staff has a series of eighth notes with some accidentals. The eighth staff has a series of eighth notes with some accidentals. The ninth staff has a series of eighth notes with some accidentals. The tenth staff has a series of eighth notes with some accidentals. The notation is written in a clear, professional style, typical of a printed musical score.

4 4 V 5

pizz.

f

3

arco

Violino musical score page 12. The page contains ten staves of music. The first four staves are in treble clef and contain various melodic and harmonic passages. The fifth staff begins with a measure marked 'rit.' and a '2' below it, followed by a measure marked 'à tempo' and 'mp' below it. The sixth and seventh staves continue the melodic development. The eighth staff begins with a measure marked 'poco rit.'. The ninth staff begins with a measure marked 'à tempo' and 'p' below it. The tenth staff ends with a measure marked 'pizz.' and 'sff' below it.

rit.
2

à tempo
mp

poco rit.

à tempo
p

pizz.
sff

7.2

7.5

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